

The
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of
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*No Fooling: A Checklist
The First Ten Years of the Poltroon Press*

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NO FOOZLING:

A Checklist of the First Ten Years of Poltroon Press

STEVEN LAVOIE



bscure poet Alastair Johnston, from Newcastle upon Tyne, in his desperation to finally see his virtually unpublizable work in print, managed to persuade a very talented graphic artist, Frances Butler, to establish a press in her studio. Nothing is now known about the mechanics of the move nor of the brilliant manipulations with which Mr Johnston entered partnership with Ms Butler to found Poltroon Press. Nevertheless, on April 1, 1975, in Berkeley, the first chapbook came off the Poltroon Chandler & Price. This press had twice, since its manufacture in Ohio in 1887, been confiscated by federal agents from counterfeiters, so its pedigree was unassailable for a fine printer.

The primordial chapbook is a self-indulgent Dadaesque experiment on Johnston's part in which he selected page headings at random from a turn-of-the-century German-English dictionary which he may have thought would be some sort of concrete poetry. The type was composed at Arif Press, implying Poltroon had insufficient resources at the time; the titling, a modern Gothic known as Schwabacher, contains a highly stylized 'x' which Johnston mistook for an 'r', implying further that he was unfamiliar with the standard lay of the case. Thus what he wanted to read *Cafe 130 Charivari/Charlatan 131 Chrom*, actually reads *Cafe 130 Chaxivaxi/Chaxlatan 131 Chxom*, not to suggest either is the more comprehensible.

On the other hand, seldom has there been a more accomplished graphic artist entering the fine press field than Frances

Butler. She has exhibited many media, including sculpture, tile murals, environmental and garden design, and her printed fabrics and clothing have been all the rage in high fashion circles of New York and Paris. Her designs have garnered numerous awards and she is among the most well-respected teachers of design in the United States. Her scholarly writings are widely circulated. Since learning to print at Laney College in Oakland in 1969, she has established herself as a great innovator, combining traditional techniques with new materials and methods, from color Xerox to laminated polythene. A book about her work is available from a trade publisher; her prints have been exhibited and sold in major galleries in Europe and she has organized several exhibitions while pursuing a Ph.D. in Architecture at Berkeley. She already holds Masters degrees from Berkeley and Stanford.

Despite his undistinguished beginnings, Johnston, too, has become a significant figure in the movement. An autodidact, he is now a respected bibliographer and typographer and edits the PCBA book arts magazine, *The Ampersand*. He came to Berkeley after a year's apprenticeship in a shop in Santa Barbara, where he became associated with fellow-Scot Graham Macintosh. Johnston's typographical experiments have helped revitalize the graphic possibilities of hand-set lead type.

Besides acting as a resource for the press and its friends, one thing this checklist should demonstrate is how broad the interests and abilities of both Butler and Johnston are, and how dedicated they are to innovation, a fragile thing to hang onto in the world of bibliophily. Moreover, their individual skills complement one another. Butler the visionary can provide her consultation and discernment while Johnston can make type do anything he wants it to do. To further this end he has mastered the Linotype and the books of the second decade of Poltroon Press will include several lengthier texts set in the noblest faces of this technology—Monticello, Electra, Baskerville, Janson and Fairfield. Both are keen photographers and artists, and between them have demonstrated talent with wood cut as well as

engraving; in addition they have also developed several experimental relief printing methods employing humble floor linoleum.

Poltroon has never received the generous support from arts agencies that many of the other small presses have, relying almost solely on jobs they can bring to the press, as printers, graphic designers, typographers and teachers.

Numerous awards have been granted the press but neither Butler nor Johnston has been particularly diligent in keeping track of them. Certain things are low-priority when you're interested in producing. Butler maintains an archive of articles about the press but many of the photocopies do not include citations. Johnston's no help in trying to reconstruct things, being more interest in the latest recordings of African music. More than anything else, the Poltroon partners are busy.

1975

1. Richard Baines. *A Note Containing the Opinion of one Christopher Marly Concerning his damnable Judgment of Religion and scorn of Gods word.* 16pp., 10 x 17 cm., 50 copies.

Printed on the C&P using battered Van Dijck types in forest green and some blue ink on ivory Tweedweave text paper. Stitched into gray Tweedweave covers with ornamental border of fleurons in green. The text is in Renaissance English and is quite hilarious from today's perspective.

2. [Alastair Johnston.] *Cafe 130 Charivari/Charlatan 131 Chrom.* 1975. Irrelevant pagination. 24 pp., 11 x 14 cm., 150 copies.

The cover is printed from a photo-enlargement of Schwabacher borrowed from Wesley Tanner. The randomly selected texts are set in Linotype Caslon, below the running heads, the pages are blank. David Lance Goines praised the work, saying, "Easily converts to an address book."

3. [Alastair Johnston.] *A Partial Primer for Pedestrians.* 1975. 24 pp., 19 x 13 cm., 100 copies.

Large red and green letters are used to spell 'DO WA' and 'WA' on pages of semigloss white stock. A flick book with the musical sign "Da Capo" at the end. The covers bear the title in R. Coe's minimal legibility type which uses only portions of letters. The title page is set in Futura types, letterpress in gray ink. The intended edition of 100 was mangled by the bindery (Bob

White at Bay Trade), so that less than 30 copies were bound; of those, many demonstrate the kinetic effect of having the pages fly out when the book is opened. Exhibited at the International Artists Book Show, Chicago Art Institute.

4. [Frances Butler and Alastair Johnston.] *Confracti Mundi Rudera*. 1975. 36 pp., 46 x 36 cm., approx. 60 copies.

This book firmly established Poltroon Press early on as an innovative design press operated by skillful and unafraid book artists. Cochin, Van Dijck and Bernhard types were used to add lighthearted notes to Butler's stark, intense black and white drawings which consume the full page of Gasenshi Echizen rice paper. Sewn into a Japanese-style binding, with Yasutomo endpapers and covered with silkscreened cloth printed by Butler's fabric company, Goodstuffs of Emeryville. Exhibited: Western Books Show, Grolier Club Show, IDEA 163 (Tokyo), New York Public Library, & World Print III, San Francisco Museum of Modern Art.

5. [Alastair Johnston.] *Unser Englische Reise*. 1975. 20 pp., 15 x 14 cm.

Bembo type printed letterpress on ivory laid paper sewn into blue cover printed with a flower made of type ornament. Title calligraphy in Textura by Butler. A "found zinc" is printed in blue above the colophon. Approximately 60 copies were printed.

1976

1. Basil Bunting. *Multi: Basil Bunting from the British Press*. 1976. An Octaroon book. 12 pp., 21 x 17 cm. Colophon: "Manufactured by Poltroons at the West Coast Print Center, April 29, 1976. GRATIS."

Photo Bodoni types were composed and offset in brown ink at the West Coast Print center in Berkeley, April 29, 1976. An ordinary offset bond stock was used to produce this short selection of interviews, prose and reviews by and about the great English poet. Printed on a Multilith. Display in Monotype Bodoni and Ultrabodoni. Copies were distributed in honor of the poet's reading at the San Francisco Museum of Modern Art. Edition unknown, perhaps 100.

2. Thomas Love Peacock. *Cimmerian Lodge*. 1976. 28 pp., 26 x 19 cm., 100 copies.

This is the only literary reprint (being a fragment of a Peacock novel concerning Shelley and Coleridge) from Poltroon, who had intended it to be the first work from their press, but the typesetter took so long it was a year

before they received the metal. Composition in Linotype Baskerville by Wesley Tanner at Arif Press, printed letterpress on Basingwerk Parchment. Illustrations by Frances Butler were from collaged and redrawn engravings. Bound in a frog pattern by Frances Butler from Goodstuffs Hand-printed Fabrics, representing the Aristophanean saw, "Brek-ek-ek-ek, Ko-ax! Ko-ax!"

3. Philip Whalen. *Prolegomena to a Study of the Universe*. 1976. 16 pp., 16 x 21 cm., 200 copies.

The text, prose pieces by Philip Whalen (later rewritten and incorporated in the novel *The Diamond Noodle*), was discovered by Johnston in the Bancroft Library. Baskerville and Bell types were printed on ivory laid stock and sewn into blue-gray wrappers, printed with the title set at a diagonal, in blue. The titlepage has a cosmology of Cloister Blackletter and Arrighi italic ligatures scattered about, in yellow. Introduction by Kevin Power.

4. Tom Raworth. *The Mask*. Poltroon Modern Poets Volume 1. 54 pp., 27 x 22 cm., 200 copies.

Bell type, with stars dividing stanzas, printed in pale violet and black inks on Warren's Olde Style. Illustrations of found Japanese masks engraved and embossed with perforated borders. Ten copies were signed by the poet, and bound in Rohhalbleinen at the Schuberth Bookbindery. The remaining copies were sewn and glued into silkscreened cream wrappers with "tofu" design by Frances Butler.

5. Tom Clark. 35. 1976. Poltroon Modern Poets Volume 2. 48 pp., 16 x 12 cm., 500 copies.

35 poems by Clark appear in this collection which was set in Caledonia types and printed offset. A checkerboard border in gray and a thin red rule printed by letterpress appear near the bottom of each page. There are several states of the cover. One version has Stymie type printed in black with a vertical swash of squares embossed into Kromekote, another has a small painting by the author, a third is a melange of bright pink and green type ornaments.

A restricted edition of 25 copies has a cover of gray stock with a checkerboard printed in red by silkscreen with a small label of text paper glued on. Beneath the cover an additional poem, printed by letterpress, has been bound in.

6. Alan Soldofsky. *Kenora Station*. 1976. Steam Press, Berkeley. 24 x 14 cm.

Steam Press is Soldofsky's imprint. Poltroon was commissioned to design and print the edition. The type is Spectrum on Arches paper; loose leaves

in portfolio with cover by Lyman Piersma. Produced with assistance of a grant from the New York Council for the Arts.

500 copies of a facsimile edition were produced by offset-lithography on Simpson Lee 100% recycled and sewn into Kromekote wrappers.

7. *The Tool as Object*. Catalogue for the Craft and Folk Art Museum, Los Angeles. 1976. 29 x 19 cm.

Poltroon was commissioned to produce the catalogue for an exhibition of Anglo-American hand tools at the museum. Monotype Caslon 337 types with Van Dijck display were printed letterpress on dazzling white Tweed-weave and saddle-stitched into Kromekote covers. 16 pages of photographs, printed by offset, are inserted in the middle. Western Books Show.

8. Gary M. Lepper. *A Bibliographical Introduction to Seventy-Five Modern American Authors*. Serendipity Books, Berkeley: 1976. 448 pp., 6 x 9", cloth binding in dustjacket.

Designed and set in photo-Palatino type by Johnston, with display in Diotima Roman (like the Coe type on the cover of *Partial Primer for Pedestrians*, the Diotima was not available, so the Poltroons made photostats of specimens and pasted up the text required).

1977

1. Tom Raworth. *Logbook*. Illustrated by Frances Butler. 1977. Irregular pagination, 40 pp., 30 x 22 cm., 45 copies by letterpress; 500 copies in black and white, and smaller format, by offset-lithography, in silkscreen card covers.

Printed on dampened Arches paper from Bulmer types and magnesium engravings of drawings by Frances Butler, some in many colors. Collage and hand-coloring with gouache individualize each copy of the letterpress edition, which is bound in black and gray silkscreened cloth in a rock pattern, by Frances Butler.

The text is printed within ruled margins set to resemble pages from a logbook, and eccentric numbering appears within the rules. The edition is signed on a postcard which is tipped-in. An advertisement for Raworth's *The Mask* appears as the final page. The text floats within a continuum of images by Butler. The book is beautifully conceived and shows excellent presswork, considering the number of runs on dampened paper (which is not dimensionally stable and therefore hard to register in multiple runs). Furthermore, the text, by the innovative and highly regarded English poet, is lucid and imaginative.

A reduced, black & white "trade" edition of 500 copies was printed by

offset-lithography, it has end-papers which do not appear in the letterpress edition and is embellished with rubber stamps. Exhibited at the Oakland Art Museum, *American Illustration: 1800 to the Present*, Grolier Club Printer's Choice, New York Public Library, 70 for the 70s, & IDEA magazine (Tokyo) November 1980.

2. Alastair Johnston. *A Bibliography of the Auerhahn Press & Its Successor Dave Haselwood Books, Compiled by a Printer*. 1976 (sic) 72 pp., 24 x 17 cm., 500 copies.

This definitive bibliography of a leading publisher of contemporary poetry established Alastair Johnston as an important figure in literary press bibliography.

Monotype Janson types were handset and printed by letterpress on Warren's Olde Style Wove paper. The word "Grahr" appears in Cloister Condensed Blackletter in gold ink on the flyleaf. Color throughout in small touches. Endpapers, printed in clear ink, show an alternate pressmark not used by Auerhahn. The book is bound in cloth silkscreened at Goodstuffs with another Auerhahn logo, made into a repeat pattern. Laid in are several pieces of ephemera, including a facsimile of a collage by Wallace Berman, a poem by John Wieners, "Poem for Benzedrine," a poem by Brion Gysin, "Lord, I am not worthy," and a facsimile letter from Dave Haselwood with some errata printed on the back.

In addition, twenty-six copies, signed by Johnston, Philip Whalen, Michael McClure and Dave Haselwood, are accompanied by a broadside by Philip Whalen, "Prose Take," and a pamphlet, "Lettre de Paris," written and signed by Joanne Kyger and Larry Fagin. Exhibited: Western Book Show, and Grolier Club, *Printer's Choice*.

3. Michael Thorn Bradley. *The Crossing of Crows*. 1977. Saguaro Press, Berkeley. 48 pp., 27 x 19 cm., 100 copies.*

Linotype Granjon, composed by Holbrook Teter at Spring Creek, was printed letterpress on Frankfurt Cream paper. Display types are Stempel Sabon. A photo-engraving of a saguaro cactus appears above the colophon. The brick-colored boards are embossed with images of birds in flight, bound by Schuberth.

*Also 500 copies, offset on Simpson Lee 100% Recycled, perfectbound in gray wrappers. Bookbuilders West Award of Distinction.

4. Frances Butler. *Stroke Order*. 1977. 16 pp., plus a 10 pp. insert, 21 x 21 cm., 15 copies.

Photographs are encapsulated in mylar sleeves and heat-sealed. Each page is cut into a grid of 9 squares for free reordering of the page. No two copies

are the same. An insert, with the title "Scraps," written on a gummed label adhered to the cover, is in a pouch. Types used are Optima, Caledonia, Palatino, and Bodoni. Included in the images is the famous photograph of Lenin on the rostrum which has been retouched so that Trotsky no longer appears in it. The pages are held together with two-piece aluminum clasps, or "Chicago Screws," which can be opened with a screwdriver.

Stroke Order is a wonderful example of the contemporary artist's book—a medium which saw Frances Butler at its vanguard.

5. Larry Fagin and Joanne Kyger. *Lettre de Paris*. 8 pp., 26 x 17 cm., 100 copies.

Linotype Aldus, composed at Spring Creek, printed on white airmail paper, which is sewn into sky blue cover. A device which reads "We Shine," is printed over the colophon. The title is printed in silver at a diagonal, the text is printed in bright blue. The text is a letter to Dave Haselwood of Auerhahn Press, publisher of many of Fagin and Kyger's older contemporaries.

6. Leslie Scalapino. *Instead of an Animal*. 1977. 15 leaves, 26 x 34 cm., 35 copies.

Unbound sheets of BFK Rives paper with Scalapino's poems printed in large Sabon type, with sheets of illustrations by Frances Butler are housed in a mylar-covered cloth portfolio, depicting dogs in pink, tan and white. 9 of the 35 copies were hors commerce. Butler's illustrations are abstract mezzotint engravings following a vague but general animal theme. Numerals appear in bright pink. This work, while impeccably produced, is a fine example of all that is heavy-handed about the fine printing world. Certainly, an edition such as this is not intended to be read. Handling the pages does inordinate damage to them, and their large size makes it impossible to sit down comfortably and read the poems.

7. Alan Soldofsky. *Staying Home*. 1977. Steam Press, Berkeley, 34 pp., 27 x 34 cm., 25 copies.

Alan Soldofsky, having sold out his first book, returned to commission Poltroon to print this collection in a similar fashion to the Scalapino work above. The sheets, printed in Spectrum types, are housed in a cloth-covered box with intaglio prints by Lyman Piersma.

Worse than the Scalapino edition, this work was printed with the support of public grant money and was sold largely to dealers in the rare book trade who hoped to capitalize on the future reputation of Poltroon.

1978

1. Tom Clark. *The Mutabilitie of the Englishe Lyrick*. 1978. 36 pp., 22 x 14 cm., 250 copies.

Here a syncretic Dutch Old Style type, "van der Troon," appears for the first time. A whimsical blend of worn Janson, Van Dijck and even a few Baskerville wrong fonts thrown in for good measure, the typography successfully imitates the notoriously poor model of the early English press. The colophon image leads one to suspect that the work is Johnston's homage to the "Fell" types & the quincentenary of printing at Oxford University (a separate prospectus confirms this). The poems are attributed to various canonised British authors, but are actually parodies by the contemporary American poet, Tom Clark. Text in black with the poet's name in pale slate blue at the top of each page. Printed on white Tweedweave laid, bound in marbled boards with grey cloth spine by Schuberth. 100 copies were issued in paperback.

2. Darrell Gray. *A Dog's Life: Poems Rural and Domestic*. 1978. Poltroon Modern Poets Volume Three. 28 pp., 27 x 121 cm., 100 copies.

This selection of haiku (heavily plagiarized from the masters) is set in Bulmer types and printed in black on a hard semi-gloss stock, Warren's Cameo Dull, sewn into boards covered with a dark green fabric. At the back is a tipped-in portrait of a howling dog (belonging to Dave Haselwood) by Frances Butler. Paperback copies had another illustration by Butler overprinted with chalky colors. Stanzas are divided by bright green slashes. Another humorous work from the sick minds at Poltroon.

3. Jim Carroll. *The Basketball Diaries 1963-1966*. Bolinas: A Lamplighter Book, 1978.

Typography by Johnston. One of two dozen books typeset by Johnston between 1976 and 1979 for Bay Area small presses. He also designed titlepages and covers for many of the books, a lot of them in Sabon type (which was not available anywhere else in the Bay Area at the time). Among presses commissioning design or typography from Johnston were Tree, Sand Dollar, North Point, Living Hand, Cloud Marauder, The Figures, Red Hill, Berkeley Architectural Heritage Association, and Tombouctou.

4. Michael Bradley. *The Desert of the Altar*. 1978. Berkeley: Saguaro. 6 x 9". 500 copies printed in Sabon type by offset-lithography, saddle-stitched in printed wrappers with gold end-papers.

1979

1. Larry Fagin. *Stabs*. Poltroon Modern Poets Volume Four. 14 pp., 16 x 15 cm., 250 copies.

Johnston adopts a markedly contemporary aesthetic for the design of this book which contains a series of one-line stanzas by the important New York poet. Set in Futura type and printed in black on Warren's Old Style wove paper which adds a certain degree of elegance to the book. The cover, which is wrapped and glued around sewn signatures, bears the author's name in Futura type, printed in gray, with the title set irregularly in large Futura and printed with blotchy ink suggestive of blood clots. Each cover is, in fact, a monoprint, hand-brayed before printing. The flyleaf has four blind-embossed slashes which are repeated, printed in red (suggesting stabs) between the letters of the title on the title page. The book represents a fine piece of avant garde book design, highly appropriate to the poems.

2. Jim Nisbet. *Poems for a Lady*. 1979. No imprint. 40 pp., 22 x 15 cm., 250 copies.

After Poltroon rejected the manuscript for publication, Nisbet, exercising his powers of persuasion over his good friend, managed to commission Johnston to design, typeset and assist with production of this rather sentimental and unexciting book of poems. Poltroon refused to acknowledge its participation except for mention in the colophon. The cover bears an etching of a woman by Heidi Kennedy, printed in gray. The book was perfectbound. 25 signed copies were sewn and bound in colored paper boards (designed and printed by Frances Butler) with the paperback cover retained under the hard binding. The text is set in Mergenthaler photo Janson types. Highlighting the book is a brief biography of Nicolas Kis, designer of the type, which describes his flight through Europe to avoid religious persecution.

3. Louis Patler. *An American Ensemble*. 1979. Poltroon Modern Poets Volume Five. 32 pp., 24 x 15 cm., 250 copies.

More uninspired writing, this time by Marin poet and anthropologist Louis Patler who infiltrated the so-far excellent Poltroon Modern Poets series by offering to underwrite production costs at a time when Johnston was planning a trip to South America and needed cash. The cover title is in Cochin Open display and the text is set in Monotype Cochin, printed on antique white text paper, bound in a glossy coated cover.

4. Jan (Ivan) Tschichold. *The Life & Importance of Jacob (Jacques) Sabon, Punchcutter, Typefounder*, translated from the

German by Alastair Johnston. 1979. 24 pp., 27 x 13 cm., 100 copies. Not for sale.

This booklet was presented as a specimen of Tschichold's Sabon types which were completed in 1967 and inspired by Garamond. Tschichold's account of the work of Sabon, a Frankfurter typefounder, appears in English for the first time. Sabon types printed in black on Frankfurt white laid paper, sewn into a sheet of Canson Miteintes *Marron Foncé*, folded to size from 27 x 50 cm. The word "Sabon" appears on the cover in a small square of text paper, glued on. Repeating his brayer monoprinting technique from *Stabs*, Johnston created mottled color on the specimen title page.

1980

1. Tom Raworth. *Nicht Wahr, Rosie? Miscellaneous Poems 1964-69*. 1979 (sic) 40 pp., 26 x 18 cm., 500 copies.

Sabon type printed on white wove paper, sewn and glued into wrappers with an outer cover of Carnival Kraft groove paper. The cover calligraphy is by Arne Wolf. The text was set by Johnston but the typographical layout is by Poltroon apprentice, Marilyn Perry. This book won an award of merit from the American Institute of Graphic Arts "Just Type" Show.

2. Asa Benveniste. *Language: Enemy, Pursuit*. 1980. With an afterword by David Meltzer, and a checklist of Trigram Press publications by Johnston. 20 pp., 26 x 16 cm., 250 copies.

The titlepage bears an engraving of a 17th-century printshop on London's Grub Street which has been invaded by a devil, with a donkey at the type stand. Reproductions of medieval woodcuts appear throughout, printed in violet ink. Futura Book upright and Janson italics were handset and printed on Basingwerk parchment, stitched into Strathmore and Carnival Kraft covers. Winner of the 1981 Bookbuilders West Award of Excellence.

3. Frances Butler [and Alastair Johnston]. *New Dryads (Are Ready for your Call)*. No copy was available for measurement. 25 leaves in perspex box. 15 copies.

Another of Poltroon's splendid collaborations combining Butler's artistic excellence with Johnston's eccentric imagination. Somerset cold-pressed sheets were printed in Bulmer and Bell types, the illustrations were colored by pochoir. Exhibited at San Francisco Museum of Modern Art, Grolier Club, N.Y.C., and the Houghton Library.

4. *Coastal Architecture*. 1980. Design Gallery, U.C. Davis. 10 pp., 28 x 22 cm.

Catalogue for an exhibition at the Design Gallery at U. C. Davis and the Philippe Bonnafont Gallery in San Francisco, June—July 1980. It is offset with text in Sabon and Helvetica types onto a mother sheet of semi-gloss which is sliced, except for the width of the folded size. An accordion fold, engineered by Frances Butler, is accomplished which allows the reader to examine the whole without having to turn over the sheet. The architects whose work is illustrated are Mark Mack, Coy Howard, Craig Hodgetts, Robert Schwartz and Stanley Saitowitz.

5. Clayton Eshelman. *Nights We Put the Rock Together*. 1980. Cadmus, Santa Barbara. 60 pp., 21 x 14 cm.

Commissioned by Cadmus, Alastair Johnston handset the text in 16 point Van Dijck Italic, printed in black on antique white text paper. Sewn and glued into a wrapper with marbled covers. A color Xerox is tipped-in on the front fly-leaf. The presswork is outstanding and the fine design eclipses, by far, the selection of poems contained in the book.

6. Jim Nisbet. *Gnachos. For Bishop Berkeley*. 1980. Transitional Face. 20 pp., 16 x 12 cm., 100 copies.

Bell types were printed in black on ivory vellum laid stock between rice paper (a.k.a. Rice-a-Roni) endpapers and bound in boards with abstract colored designs by Frances Butler. The presswork is attributed to Anastasio Lomo, exposed here as a pseudonym of the author.

After five years of adamant and ceaseless manipulations, Poltroon finally agreed to sanction a book by this pulp novelist, who despite his absolute lack of poetic talent, remains a good friend of the press. The book was printed on a Vandercook 219 at U. C. Berkeley and a new imprint was devised to mask the perpetrators.

7. Marc Treib. *Fables of Content: Some Posters from the Recent Decade*. 1980. 64 pp., 22 x 14 cm., 1000 copies.

Poltroon collaborated with the author on the design of this book, a catalogue of reproductions of Treib's posters. The type is set in Helvetica and Sabon, lithographed on Patina Matte & bound in Quintessence wrappers. Bookbuilders West Award of Excellence; Western Book Show.

8. Philip Whalen. *The Diamond Noodle*. 1980. 140 pp., 23 x 15 cm., 1000 copies.

Poltroon's next attempt at a limited degree of commercialization, an appropriate way to enter what would become the decade of revived materialism. The text was set in Sabon and Janson types, illustrations are by Frances Butler. The fly-leaf bears the title in calligraphy by the author in the

Lloyd Reynolds style. The endsheets are goldenrod, complementing the cover in gray and goldenrod. The book was printed by Braun-Brumfield, headquartered in Ann Arbor. 100 copies were casebound with a wrap-around jacket, signed by the arm-weary author himself. The remainder of the run was sewn and glued into wrappers.

The text is a semi-autobiographical, philosophical chronicle of Beatnik glory & Zen awakening. Don Allen had the manuscript for a long time but gladly relinquished it when Johnston begged Whalen to publish it.

9. William Everson. *On Hand Printing*. Title page. “on Hand Printing/2 Letters/from William Everson/Berkeley/ANACAPA BOOKS/1980.”

Colophon: “Text paper: Strathmore Charcoal; Cover stock: Canson Mi-teintes;/Type set by Mackenzie-Harris Corp. 300 copies printed for free dis-/tribution to friends of the firm by AMJ./This is no.” 16 pp., label glued on front cover; display in Sabon, Arrighi italic. There is a large numeral ‘2’ on the title page (the asymmetric layout of which reputedly caused Everson to burst out laughing); the two letters, to Dick Underwood, also have a facsimile of the Equinox Press letterhead in Centaur and Arrighi.

1981

1. Frances Butler. *Occult Psychogenic Misfeasance*. 1980.18 pp., 30 x 27 cm., in irregular shapes. First edition: 5 copies, 2nd and 3rd editions of 10 and 15 copies, respectively, in reduced format.

Color photocopies of letters, photographs and collaged colored papers were laminated in plastic and cut into irregularly shaped pages with pinking shears. O-rings through perforations constitute the binding. The work is a literal documentation of Butler’s brief involvement with a perpetually-jilted man she met in the public library who pursued the acquaintance by mail. It testifies to feminism, not only as a successful work of art by a woman, but as a straightforward demonstration of the tactics men use to gain (or attempt to gain) power over women.

2. Alastair Johnston. *Habitual Own Way. The Corrected Wronger Poems*. With photographs by Shelly Vogel. 1981. 56 pp., 21 x 16 cm., 200 copies.

Johnston took this opportunity to not only publish his first large collection of poetry but also to display a shameless and overt streak of ethnocentrism. Composition in Scotch Roman No. 2 by fellow Scotsman Graham Macintosh Typography, Santa Barbara. The slugs of type were locked up at a diagonal and letterpressed on Warren’s Cameo Dull, a coated stock. The

photographs by Shelly Vogel are highly unusual and worth the cost of the book. They were printed on a Multilith by Graham Mackintosh to demonstrate the capabilities of this much-maligned press. 50 copies were bound in boards. The spine title, in Blackletter, reads "Habit Your Ennui." This slick and unusual design ranks among the most successful Poltroon productions.

3. *Poltroon's Golden Treasury: A Catalogue of New Books for Sale.* 1981. 24 pp., 21 x 14 cm.

Designed as a catchy throw-away with illustrations left over from other projects, *Poltroon's Golden Treasury* has won more design awards than any single work in Poltroon's canon. Butler's playful illustrations surround the text, filling every nook, but the text in Sabon fails to get lost. Despite the glibness and facetiousness with which historical data is presented, it is an extremely useful guide to the press up to that point. A note is made about each book in the catalogue, and intelligent criticism by others is gotten in discreetly. Missing, however, is the remark of Gerald Lange, a Midwestern fine printer, who said, of a Poltroon publication: "Just because it has type doesn't mean it's a book." (At least I managed to include it.) Featured in *Graphis Annual*, *Print Regional Design Annual*, *Communication Arts Annual* etc.

4. Hendrik D. L. Vervliet. *Cyrillic & Oriental Typography in Rome at the End of the Sixteenth Century: An Inquiry into the Later Work of Robert Granjon (1578-90).* Translated from the French by Alastair Johnston. 1981. 55 pp., 28 x 16 cm., 500 copies.

The text was photo-composed by Johnston in Mergenthaler's attractive Galliard type (based on designs of Granjon) and printed by offset-lithography. This is the first full-length monograph on the work of this important Renaissance designer, by the world's leading authority on sixteenth-century type, and former Director of the Plantin-Moretus Museum in Antwerp. Included are reproductions of specimens of exotic types cut by Granjon for the Vatican in the last decade of his life. Bound in boards covered in Fabriano Roma Rosa Pina paper printed with Granjon's bullrush and dolphin device. The endpapers are a freehand rendering (by Johnston) of a Granjon fleuron in a repeat pattern.

1982

1. Frances Butler. *What Things Are & How They Look: Catalogue of an Exhibition of Frances Butler's Work.* 1982. Committee for Arts & Lectures, University of California, Davis, 16 pp., 22 x 22 cm., 250 copies.*

Published to coincide with a show at the Memorial Union Art Gallery, U. C. Davis, April 20—May 28, 1982. Multi-colored Futura types are mixed with linocut and zinc prints in this heavily and ornately illustrated catalogue. Saddle-stitched into a coated cover stock, cover typography in Futura Inline. The catalogue includes remarks about Butler's work from critics in the field. *Few copies actually released.

2. Jim Nisbet and Alastair Johnston. *Morpho*. 1982. Transitional Face. 12 pp., 17 x 11 cm., "roughly" 100 copies.

Text of these collaborations in brick red Bell type on Ragston paper; titles in Stymie, Cloister Black and Rustic. A linoleum cut of the Venus de Milo by Johnston is included. The colophon and foreign accents are printed in bright green. Cover papers were marbled at the press. 26 copies, lettered and signed, were bound in marbled paper covered boards.

3. Circus Anonymous [Alastair Johnston and Simone O]. *Voices in the Babylonian Static*. 1982. Transitional Face. 26 pp., 15 x 15 cm., 47 copies.

Titles in brick red Stymie, text in Bulmer with other types slipped in. Ivory laid text paper stitched into brick red or green cover stock printed with a Chinese invoice form and miscellaneous shapes. Libretto of a performance given at the San Francisco Art Institute.

4. CENIZAS 16 Literature/Art. Guest editor, Jim Nisbet. Typis ex Poltronem. March 1982. 7 1/8 x 4 1/4". Letterpress cover in 2 colors by Frances Butler; letterpress postcard tipped into center pages. 48 pp.

Produced on an IBM typewriter by Johnston with titling in Stymie and Rockwell Shaded. Contains poetry by Tom Raworth, Joanne Kyger, Darrell Gray, Jack Hirschman and Yüan Mei; handcolored photographs by Susanna Acevedo; art by Arthur Okamura, Kristin Wetterhahn, Gian Maria Mussio and Alastair Johnston (using the pseudonym Chas L. Dodgson).

1983

1. Simone O. *Rosy Belligerents*. Poltroon Modern Poets Volume Seven. 40 pp., 22 x 15 cm., 500 copies.

The other of the two perfectbound Poltroon editions, *Rosy Belligerents* was printed on Antique White paper in Trump Medieval, composed by Mackintosh Typography in Santa Barbara. Canson Mi-teintes pink endpapers were glued to a cover wrapper which bears a line drawing by Arthur Oka-

mura printed letterpress over a multicolored linoleum-printed background. The back flyleaf has a halftoned photograph of the author; the title is printed in Zapf Kompakt in bright pink.

Some of the funds used to produce this book were raised at a memorable monster benefit reading at the San Francisco Art Institute which featured the appearance of Johnston, as m.c., in dashing shorts, insulting the poets.

Although a generally sloppy book, numerous compliments have been paid the printer for a handsome product. This bibliographer realizes that he cannot account for tastes. Zapf Kompakt, it is true, looks stunning in hot pink, otherwise, *Rosy Belligerents* is pretty much a bomb, especially the poetry.

2. Alastair Johnston. *Secretum Iter et Fallentis Semita Vitae*. 1983, 6 pp., 20 x 19 cm., 5 copies.

Despite its pretentious title, this book is actually a playful, dadaesque experiment in the cut-up as a literary form. Identical pages of text, in Van Dijck and Futura types on Basingwerk parchment, from which irregular shapes were cut, are bound together in an accordion fold. As you leaf through the book, the type in the holes is filled in by the page below, allowing for subtle changes in the text.

A linoleum cut by Johnston, based on a photograph of children reading by Lewis Carroll, appears above the colophon. The cover is Carnival Kraft groove paper, the color of a plain brown paper bag. Exhibited: *Objects in Transition*, Honolulu, *The Altered Page: Selections from the Sackner Archive*, Center for Book Arts, N.Y.C.

3. *Poetry for the Body; Clothing for the Spirit*. 1983. Richmond Art Center. 34 pp., 28 x 22 cm.

Frances Butler designed this catalogue for the National Invitational Exhibition of Wearable Art, March 13—April 27, 1983 at Richmond Art Center. Johnston hand-set the text in 10 point(!) Walbaum which was offset along with photographs of pieces in the show, bordered by Butler's illustrated decorations, onto white stock. *Print Regional Design Annual*.

4. Lucia Berlin. *Legacy*. 1983. 18 pp., 22 x 15 cm., 100 copies.

With this book, a short story by Lucia Berlin, Butler and Johnston demonstrate that their innovative, rather warped aesthetic impulses do not supplant the ability to produce a fine letterpress edition which rivals the most traditional printer in design, typography and workmanship.

Legacy was set in 17 point (Didot) Sabon Antiqua and printed letterpress in black ink. Fifty were printed on Warren's Old Style and bound in Canson Mi-Teintes *Gris chiné* and another fifty were printed on Hayle handmade and bound with Ingres *grigio piombo* by the Schuberth Bookbindery.

Illustrations by Michael Thorn Bradley include an intaglio on the cover depicting a large tooth in mostly green, and another toothy image on the colophon page. Selected by the Society of Typographic Artists in Chicago for their STA 100 Show.

1984

1. Frances Butler and Alastair Johnston. *The Gloved Hand, or Ladies What-Not*. 1984. 4 pp., 27 x 21 cm., 50 copies.

Magnesium engravings of stipple drawings by Butler are printed in black on rice paper which has been accordion-folded and bound in deep magenta wrappers. An embossed illustration of a gloved hand, by Butler, decorates the wrapper. Among types used for Johnston's "captions" are Rhapsodie, Relievo and Tangiers.

2. Jennifer Curtis. *Party Trap*. 1984. Transitional Face. One leaf, folded to 18 x 13 cm., 100 copies.

The cover linoleum cut by Johnston bears an arrangement of Champfer Gothic seemingly casting shadows. This typographically reflects the contents which are palindromes, set in Bulmer. Titles are set in Champfer Gothic printed in brown. The entire contents are printed on one side of an 18 x 63 cm sheet which is French-folded and stitched to a gray vellum finish cover. On the reverse of the text page, opposing wood types spell the title (also a palindrome) in pale gray and bright orange-yellow.

Although the book failed to generate much enthusiasm in literary circles, Martin Gardner raved about it, and it certainly represented one of 1984's most interesting and exciting literary chapbooks.

3. Darrell Gray. *Halos of Debris*. 1984. 68 pp., 24 x 16 cm., 500 copies.

Gray's poems were handset in 15 point (Didot) Sabon Antiqua, printed letterpress on Mohawk Superfine paper, sewn and glued into wrappers; 50 copies were signed and bound in pale gray paper covered boards with red fabric spine. The numerals used to paginate are printed throughout in pale gray. Cover type printed in silver in Sabon and Marbleheart with two duotone photographs by Kathryn Silva. Endpapers are Canson Mi-teintes *gris ciele*.

A large Sabon type was chosen for the text, set with tight margins, in violation of all the rules of traditional letterpress design. Nevertheless, the pages do not look crowded and the tight composition enhances the denseness of Gray's work.

4. Esme Joy Howard. *Salutory Oration Delivered on Class Day*,

June 2, 1984, at Northfield Mount Hermon School, Massachusetts.
1984. Peter Howard. 21 pp., 25 x 17 cm., 50 copies.

Peter Howard commissioned this pamphlet to commemorate his daughter's highschool graduation. Hand-set Sabon type with calligraphy by Frances Butler was printed on Strathmore charcoal paper and sewn into Canson Mi-teintes paper covers, blind stamped with type ornaments.

5. [Alastair Johnston.] *The Development of Book Types: Illustrated in Compositions from the Cases at Poltroon Press.* First Series. 1984. 9 cards (in white wrappers), 10 x 14 cm.

Brief narratives regarding the history of several of the popular faces throughout history are printed with specimens of the type in appropriate typographical style on white postcards. The first series which went into several reprintings (in goldenrod wrappers), and then was revised to twelve cards, included Textura, Cloister, Bembo, Bell, Bulmer, Van Dijck, Sabon, Walbaum, and Futura. (The revised list replaced Bembo with Dante and added Linotype Baskerville, Monotype Ehrhardt and Monotype Caslon 337.)

On the reverse of each card the word "TYPOSTCARD" is printed in inixed Futuras. Besides serving as a handy item of stationery, the card set represents an interesting and useful guide to basic type families. It also demonstrates the prejudices of the Poltroon typographer in its exclusion of Times Roman, Century Schoolbook, any Goudy type, etc.

After the set appeared (in full color two page spread) in *Communication Arts* magazine, the press was deluged with orders from around the world. The cards also won awards from the New York Type Directors Club and the A.I.G.A.

6. Steven P. LaVoie, *9 Further Plastics.* 1984. Transitional Face. 14 pp., 15 x 15 cm., 100 copies.

Another old poem, set mostly in Bulmer, was printed in black on 100% recycled Simpson paper and saddle-stitched to covers made from trimmings and rejections from Frances Butler's linoleum printing work. The titlepage is especially beautiful, employing irregularly set Koch Neuland (in scarlet), and Cloister Blackletter and Ultrabodonis (in turquoise) over crossing vertical turquoise lines, a large gothic numeral '9' (in violet) and a yellow palette shape. A different typeface is used as an initial to begin each of the nine stanzas; the first stanza alone includes Bulmer, Bodoni, Futura Medium italic, Futura bold, Cloister Black, Comstock, Zapf Kompakt, Stagg, Stymie, Rockwell and Neuland types. It could be a hint that my work lacks consistency.

7. Thomas Farber. [No title.] Serendipity Books. (n.d.) 6 pp., 18 x 13 cm., 500 copies.

This little pamphlet is set in Monotype Dante and printed on Antique text, sewn into Canson Mi-teintes *gris fumée* wrappers, illustrated with a cherry tree drawn by Frances Butler in silver and pink. The text appears to be entries from a diary. Serendipity Books in Berkeley commissioned the work to stop Johnston begging for jobs.

1985

1. Frances Butler. *Career Options: A Catalogue of Screens, Including the Gesture of Outward*. 1985. Rochester: Visual Studies Workshop. 48 pp., 18 x 13 cm., 500 copies.

This co-publication was the product of an Artists Residency at the Visual Studies Workshop in New York. The text, in Gill Sans, is offset on semigloss paper. Shadowy photographs of Frances Butler's linoleum-covered sculptures represent various career options. Also included are two pop-ups and a pocket of postcards at the back. The cover is maroon, with wrap-around flaps. The juxtaposition of Butler's sculpture and texts which advocate the artist's responsibility as a person within the world creates a subtle metaphor.

2. Fillmore Eisenmeyer. *Frank Eckenroth: An Episode*. 1985. For the author. 24 pp., 18 x 13 cm., 10 copies.

Commissioned in commemoration of a friend of the author, Poltroon designed and printed this small pamphlet in Dante type on Warren's Olde Style. It is sewn and glued into marbled paper covered wrappers. Photocopies of illustrations and photographs are tipped in in a desperate attempt by the printer to skim profits from the job to finance a frivolous trip to Europe, using his father's retirement party back in Newcastle as an excuse for *not* printing the illustrations in a reasonably acceptable way.

3. Keridwen Jean Howard. *Valedictorian Address Delivered on 29 March 1985 at Daniel Freeman Memorial Hospital for Paramedicine, Los Angeles*. 1985. Peter Howard. 12 pp., 25 x 17 cm., 50 copies.

This pamphlet was printed from Sabon type with an initial designed by Frances Butler and cut in linoleum by Alastair Johnston. The cover stock is white, printed with a zinc reproduction in red of paramedics rendering first aid to an accident victim. The pages are sewn into the cover and secured with a gauze bandage.

4. [Alastair Johnston.] *A Bibliography of the White Rabbit Press by the Compiler of the Auerhahn Press Bibliography*. 1985. 92 pp., 24 x 16 cm., 500 copies. Published in association with Anacapa Books, Poltroon's largest retailer, located in Berkeley.

The text was offset from Sabon type. A digitized photograph of Graham

Mackintosh appears above the colophon. Reproductions of White Rabbit publications, with designs by Joe Dunn, Graham Mackintosh, graphics by Jess, Robert Duncan and others, are included within the text. The dust-wrapper, on semigloss stock, was printed by Johnston from floor linoleum, Bodoni and 19th century wood types.

White Rabbit Press, publisher of Jack Spicer & his circle, was an early publisher of contemporary American poetry, known at the time as the "New American Poetry," and the obverse of the Beatnik efforts of Auerhahn. Mackintosh set the standard for the proliferation of small hand publishers on the West Coast. Poltroon's association is obvious, as it is foremost in the lineage.

5. Frances Butler, editor. *Light & Heavy Light: Contemporary Shadow Use in the Visual Arts*. 1985. Department of Environmental Design, University of California, Davis. 36 pp., 28 x 22 cm.

Cover lettering by Frances Butler, part of which—the word "LIGHT"—is die-cut out. Futura type for the text and display in Thorne Shaded, with illustrations of the exhibited works, printed by offset. Layout by Marilyn Perry.

WORKS OF QUESTIONABLE ORIGIN

1. Jack Spicer. *Let Shadows be Furnished With Genitals*. 8 pp., 20 x 15 cm., 26 copies (1977-87)

Piracy. Typeset in Scotch Roman and pasted up by Johnston who foolishly gave the boards to Graham Mackintosh who was going to "slip it in under Black Sparrow and get it printed free." The book has not been seen since. 26 Xeroxed copies were circulated.

2. Darrell Gray. *Writing the Coherent Poem*. 12 pp., 20 x 15 cm., 1 copy.

Done as homework penance for Driver Education class by Johnston, with his crayon drawings over a droll poem by Gray (a non-driver). "I guess this is not really a Poltroon item," is the official statement on this item.

3. [Alastair Johnston.] *Type/à la Mode*/By the author of *Words à la Mode*, *Worms à la Mode*, etc., etc. [rule] Berkeley [black-letter]: *Where Else Press/5 May 1980*.

One copy (and a proof) were made, 16 pp., bound in pink hand-made paper with a cover label with the word "yum" surrounded by '5's; white English hand-made paper. Odd remarks about edible type, "Inline is best suited for weight watchers," etc.

Elected To Membership

The two classifications above Regular membership at \$45 per year are Patron membership at \$125 per year and Sustaining membership at \$65 per year.

New Patron Member

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Laurence K. Gould, Jr.

Pasadena

Charles P. Gould

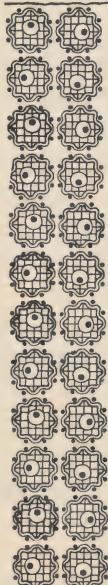
Norman Neuerburg

Los Angeles

Hugh Tolford

Erratum

In the last *Quarterly News-Letter* the name of one of our new Regular members, Mr. Ross E. Ewoldsen, was misspelled. We apologize to Mr. Ewoldsen.



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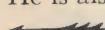
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Phone (415) 221-7707 References available.



STEVEN LAVOIE is a recent graduate of Berkeley's School of Library and Information Science. He is currently the Librarian at the Oakland Tribune. He is also the editor of *Life of Crime*, the journal of the Black Bart Poetry Society, and is on the board of the Pacific Center for Book Arts.



President's Page

The development and growth of The Book Club of California continue as we approach another milestone, the publication of our 200th book, scheduled for 1992. Our publishing program is a vital component of our activities and the extent of titles issued since *The Hundredth Book* (1959) will be chronicled in a descriptive bibliography under the direction of Club member Robert D. Harlan, author of *At The Sign of the Lark* (1983).

Gary F. Kurutz, Chairman of the Publications Committee, has guided our publishing enterprise with great skill and patience. He has enjoyed the active support of committee members John Borden, Richard H. Dillon, Muir Dawson, James D. Hart, Oscar Lewis, David Myrick, Thomas Scharf, Albert Shumate and Albert Sperisen. The variety and originality of Club books will be evident in the release of our Fall title, *A Book of Gaelic Airs for Una's Melodeon*—the first published appearance of a manuscript book of Irish songs compiled by Una Jeffers and illustrated with drawings by Robinson Jeffers. Members of the Tor House Foundation have been invited to attend the Club's publication celebration for the book, and a copy of the book will be presented to the Tor House Foundation at an informal reception during their annual festival, in October.

The announcement and promotion of the Club's new titles have been linked with our schedule of Public Programs. Board member Hugh Tolford arranged a gathering of Club members and guests at the Huntington Library, and another Southern California public program will be held January 18 at the Mission San Fernando. This event will celebrate the publication of our Winter book, *Henry Chapman Ford: An Artist Records the California Missions*, by Norman Neuerburg. Hugh has coordinated the planning of this event with Msgr. Weber.

The importance of Club publications was underscored in the responses from the questionnaire which was distributed to all members. Over half of the membership responded and a majority placed Club books as the most enjoyable benefit of our activities. Members indicated a preference for California topics in our books as a top priority and printing-graphic arts as a second priority. Specific suggestions for future books were also noted on some returned questionnaires and these ideas have been forwarded to the Publications Committee.

Results from this survey of the membership have been useful to the Board of Directors and to committee chairpersons in planning future Club programs. A copy of the summary of information gathered by the questionnaire will be sent to members upon request.

Our new Membership committee is directed by Harold Wollenberg and John Class. They have revised our Aims and Activities brochure and have

been active in promoting new memberships. Harold has concentrated his efforts on Northern California and John has been working on membership in Southern California. He also produced a geographical analysis of our membership distribution. His February 1989 report indicated the following breakdown: Members in the Bay Area, less San Francisco, 279; members in San Francisco, 217; members in Southern California, 153; members in the East, 105; members in Northern California, less the Bay Area, 87; members in the Central United States, 70; members in the West, less California, 68; and foreign members, 17.

For the first time in Club history, there is a Personnel committee which will review staff concerns and advise the directors. The chair, Board member Paul Birkel, conducted a study of staffing at the Club. He and his committee, consisting of John Borden, Jerry Cole, John Crichton, Harry Goff and Gary Kurutz, will be developing suggested policies covering personnel matters.

One of the continuing projects at the Club quarters is the cataloging of our library on a computer. Library and Exhibits chairman, Albert Sperisen, has been working with Karl Vollmayer and our staff in making our holdings more accessible. Albert has also maintained an exciting schedule of exhibits in our Club rooms.

Ms. Ann Whipple and the members of the House Committee have diligently maintained necessary refurbishing of our quarters, and have organized gala receptions for publications parties. John Borden and the Finance Committee have provided expert counsel in advising directors and officers on fiscal and accounting topics.

Members who are not able to visit the Club in San Francisco have a link through the *Quarterly News-Letter*. D. Steven Corey and his News-Letter Committee have provided news, features and reviews of interest to members of our organization. The *Quarterly News-Letter* has also been designed to promote our publications and new members.

The Club staff, Executive Directors Shirley Sheffield and Jay Sheffield, have been very helpful to members and visitors. Jim Nance has worked efficiently with the tasks related to membership.

I should like to express sincere appreciation and thanks to the Directors, Committee chairpersons, staff and members for the success and well-being which The Book Club of California enjoys today.

FLORIAN J. SHASKY
President

Annual Meeting

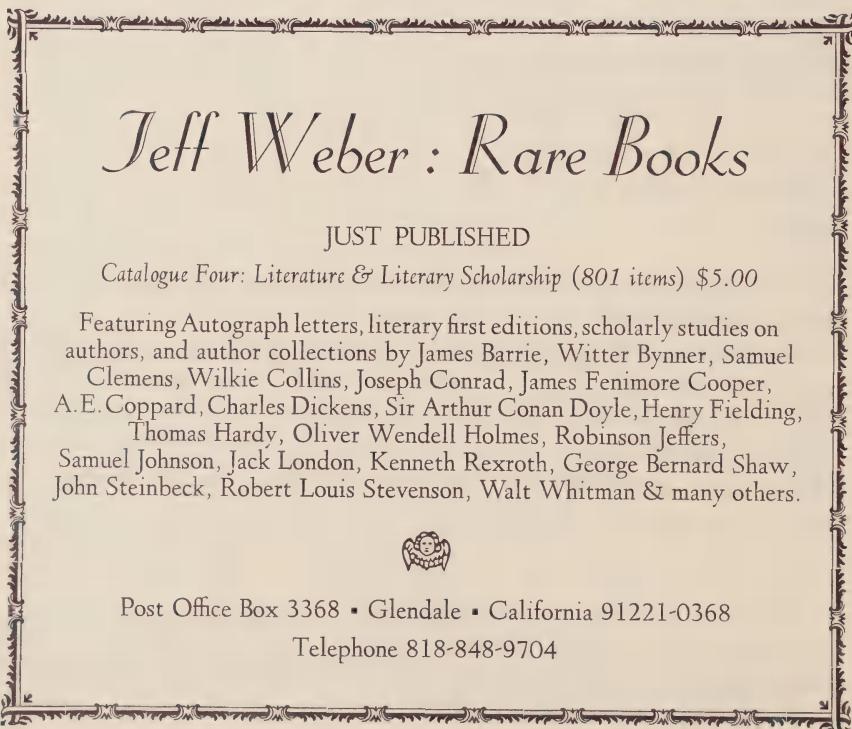
The Annual Meeting of The Book Club of California will be held in the Club rooms, Tuesday, October 17, 1989, at 12 noon. Please give us a call at (415) 781-7532, if you plan to attend.

Gifts & Acquisitions

A belated "thank you" to member Morris A. Gelfand at his Stone House Press in Roslyn, New York, for his gift of a truly noteworthy production (in fact, the book was selected as one of the Fifty Books of the Year) titled *From Dark to Light*, with wood engravings by John De Pol. Since 1982, De Pol has created engravings for books, broadsides, keepsakes, etc., and over sixty of these engravings (as we count them) are reproduced in this handsome quarto of 127 pages with an engraved De Pol pattern binding for the covers. Our copy is number 64 of the two hundred copies numbered and signed by all who worked on this book. Only 155 are for sale, at \$75.00 plus \$3.50 for mailing, packing and insurance. This is indeed a handsome book and it will be housed with our examples of American Fine Printing.

ALBERT SPERISEN

In the Autumn 1988 *Quarterly*, we happily reviewed an unusual and unknown San Francisco printing titled *Cupid's Game with Hearts*, a gift to the Club from member Richard L. Frank. We are pleased to own this uncommon and unusual "pseudo-Belle Lettres" book. When member Jeffrey Thomas saw our review he said he had an item not unlike ours—and we asked to see it. Entitled 'Twixt Cupid & Croesus or the Exhibits in an Attachment



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Suit, it is indeed very much like the earlier book in concept, but it was printed in Baltimore a year earlier. It is the same size with a similar pebble-grained paper cover over boards and the design is essentially the same—using similar facsimile holograph letters tipped in, phony news articles trimmed as if taken from a newspaper and mounted in and a facsimile telegram—and all as well printed as our version. (Although similar, the Baltimore imprint's story is very different and the illustrator is not the same.) When Richard Frank, who is a regular visitor to the Club, was told of the Baltimore edition, he knew it well, having a copy of it in his own collection, which he offered to the Club as a companion to his earlier gift. With these two versions of a duplicated idea—3,000 miles apart, perhaps some young librarian-printing student will be intrigued enough to research the 'why', the 'who' and the 'how'—it would make an interesting challenge for a paper. Again our sincere thanks to Richard Frank, and to bookseller Jeffrey Thomas, and our apologies for the lateness of this "thank you."

A.S.

Another mea culpa for another belated "thank you" to member Adela Roatcap for the five-volume Limited Editions Club *Gargantua and Pantagruel* (1936). Our copy is number 366 of an edition of 1500. These five volumes are handsomely illustrated in color with decorations by W.A. Dwiggins and signed by him. This gift is an excellent addition to our collection of Dwig-

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gins' work—and a needed one. Our sincere thanks to dear Adela, and our apologies for not mentioning this in our last issue. This gift was recently on exhibition with all of our outstanding gifts to the Club since Christmas.

A.S.

Correction: The Stanford exhibit Catalogue *Of Many Generations* reviewed in the last issue was the gift of Michael Ryan, Head of Special Collections at Stanford, and not of Wesley B. Tanner, who also gave us a copy. Our apologies.

D.S.C.

Exhibition Notes

Our current exhibition of The Works of Author-Members of the Book Club will continue through September 28, when it will be followed by a very interesting exhibit, The San Francisco Beats, from the collection of member George Fox.

Obituary

We were saddened to learn of the death in May 1989 of Thomas W. McDonald of the Black Mack Handpress, in San Diego. Our thanks to member L. Kenneth Wilson, for sending us a copy of his memorial keepsake for McDonald, printed at the "Lkw Press at the sign of the Bloody C- Print Shop."

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Publications Available

Copies of the following are still available and members are invited to telephone or write the Club to place orders.

<i>Dan De Quille of the Big Bonanza.</i> Tamal Land Press, 1980.	\$35.00
<i>BR A Panel Discussion at the Bruce Rogers Centenary . . .</i> by Harry Duncan, K. K. Merker and Ward Ritchie. Richard Hoffman, 1981.	\$20.00
<i>A Trumpet of Our Own . . .</i> Selections from the Writings of the Noted Cherokee Author John Rollin Ridge. Black Stone Press, 1981.	\$42.50
<i>Vignettes of Early California: Childhood Reminiscences of Juan Bautista Alvarado.</i> Patrick Reagh, 1982.	\$35.00
<i>Edward Vischer's Drawings of the California Missions 1861-1878.</i> Arion Press, 1982.	\$150.00
<i>Redwood and Lumbering in California Forests . . .</i> The Yolla Bolly Press, 1983.	\$80.00
<i>Benjamin C. Truman.</i> California Booster & Bon Vivant. The Grace Hoper Press, 1984.	\$27.50
<i>Baptism in Oil.</i> Stephen F. Peckham in Southern California 1865-66. Designed by Ward Ritchie and printed by The Castle Press, 1984.	\$45.00
<i>Mexico on Stone.</i> Lithography in Mexico, 1826-1900. Jonathan Clark at The Artichoke Press, 1984.	\$115.00
<i>Romualdo Pacheco.</i> A Californio in Two Eras. Patrick Reagh, 1985.	\$57.50
<i>The Allen Press Bibliography.</i> A Facsimile with Original Leaves and Additions to Date. Including a Checklist of Ephemera. Designed by Lewis Allen; offset lithography by Mastercraft Press, letterpress by Arlen Philpott at his Tamal Land Press, 1985.	\$150.00
<i>The Engraved Bookplates of Eric Gill 1908-1940.</i> Designed and printed by Christopher Skelton at his September Press, 1986.	\$25.00
<i>Frank Norris: Collected Letters.</i> Wesley B. Tanner and Wm. Henry Powers, 1986.	\$85.00
<i>The Log of Apollo.</i> Joseph Perkins Beach's Journal of the Voyage of the Ship <i>Apollo</i> from New York to San Francisco, 1849. Arion Press, 1986.	\$75.00
<i>Art Deco.</i> The Books of Francois-Louis Schmied Artist/Engraver/Printer. Designed by Ward Ritchie and printed by Premier Printing Corp., 1987.	\$90.00
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